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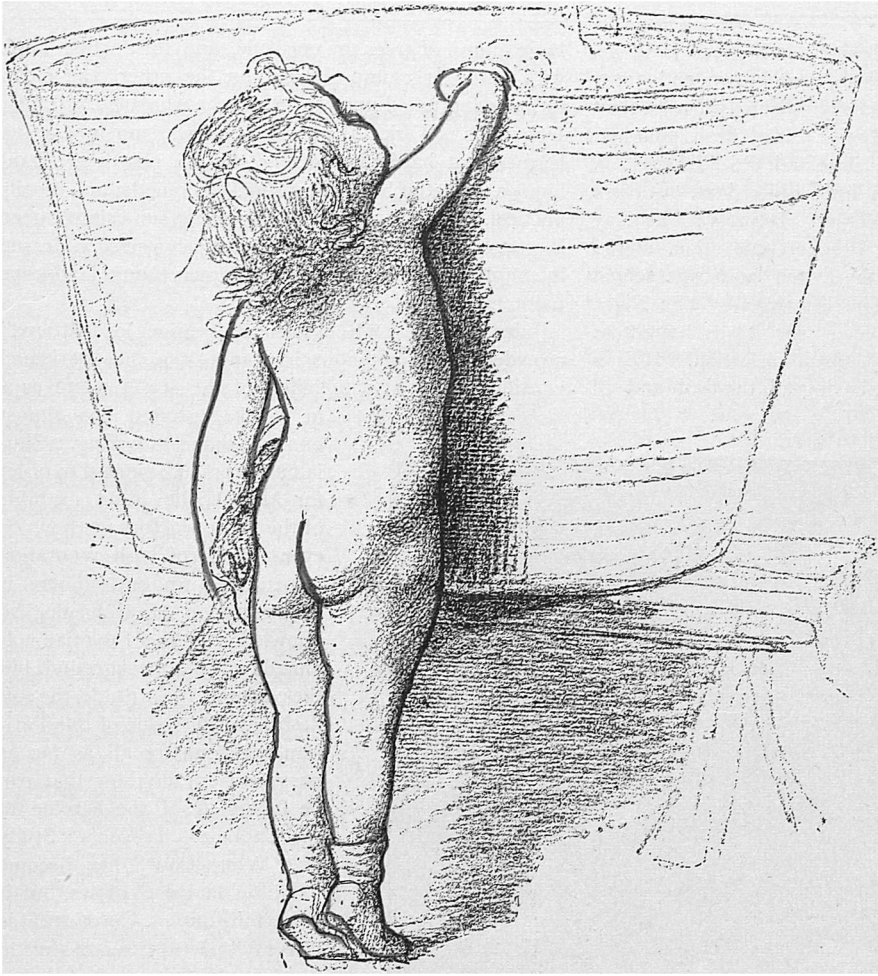
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A PAINTER OF CHILDREN.

PROBABLY the most charming painter of children that France, if not the world, has produced, is the author of the four engaging sketches which we present as a Christmas-box to our readers, with the compliments of



STUDY OF A CHILD. BY TIMOLÉON LOBRICHON.

the season. Timoléon Lobrichon is, indeed, the children's artist, par excellence. His talents and his acquirements distinguish him as fully from the crowd of artists who make this genre their specialty as do his naïveté, grace and abandon from the great men who occasionally condescended to the like subjects. Reynolds's children are masterly bits of painting; Knaus's are roguish, and often convey a satirical lesson to their elders; the cupids and cherubs of Italian and French eighteenth-century work are, need it be said, not children at all. True, in that same eighteenth century there lived a painter, L'Enfant de Metz, who may be said to be the precursor of Lobrichon; but, though graceful, naïve and fascinating, he certainly was not equal to the subject of our notice in the technical parts of his art. Something of his more spiritual qualities, however, Lobrichon may owe to him, as he assuredly owes to Fragonard, and others of the time, his present palette, at once solid and delicate, brilliant no less than permanent. Lobrichon did not always paint children, nor did he begin with a palette firm and fresh as a bunch of newly-picked flowers. Born of poor parents at Cornod, in the Jura Mountains, he came at an early age to Paris with his brothers, who supported him while he learned his art. He was for a time a pupil of Picot, from whose atelier Bouguereau, Cabanel, Pils, and others, graduated while he was still a student. His first efforts at picture-making were influenced by his studies, then newly taken up, in history, literature and science. The study of geology renewed his interest in the rocks of the Jura, of which he had made many studies, and his readings in the Bible directed him to subjects which he framed in these rocky landscapes. Thus, one of his earliest pictures showed the daughter of Jephthah, with her companions, in one of these Jura landscapes. The vision of Ezekiel—of The Valley of Dry Bones—was another of these early subjects, as remote as possible, it will be seen, from those that engaged his talent later. Some of these lugubrious pictures, painted almost in grisaille, were admitted to the Salon, then biennial, and he gained two or three honorable mentions by them; but it was not until 1864, that his "Reading Lesson," with difficulty accepted, brought him a real success. He tells, in a letter to a

friend, of his surprise and joy at the shower of orders which this, his new departure, brought upon him. Three dealers in one day, Durand Ruel and Goupil being two of them, visited his garret with commissions; and, after they had gone, he and a jovial friend who was present danced about the studio until their legs gave away. Since then he has steadily painted babies and their manners, and gained fame and fortune in so doing. He is very clever in composition, and it costs him no particular trouble to preserve in his finished work the charming spirit of the little sketches from life which illustrate this article.

Lobrichon's principal pictures of the baby genre are: "La leçon de lecture," 1864; "Un coin du Jardin du Luxembourg," 1865; "L'Embuscade," 1867; "Vol avec escalade," 1869; "Une tempête dans une cuvette," 1870; "Châteaux sur le sable," 1872; "La Hotte de Croquemitaine," 1874, and "Devant Guignol," 1880. "La Hotte de Croquemitaine" is well known in this country, where it is owned, through the thousands of engravings of it scattered throughout the land. "Baggage of Croquemitaine" is the English title of this popular picture of pretty babies crowded into a wicker basket and labelled for transportation. This and the companion picture, "Le Petit Noël," were originally sold for 15,000 francs.

THE sensation of beauty is not sensual on the one hand, nor is it intellectual on the other, but is dependent on a pure, right, and open state of the heart, both for its truth and its intensity; for we do indeed see constantly that men, having naturally acute perceptions of the beautiful, yet not receiving it with a pure heart, nor into their hearts at all, make it a mere minister to their desires until all their emotions take the same earthly stamp, and the sense of beauty sinks into the servant of lust.—
RUSKIN.

WHILE the young artist goes on complacently painting pictures, and feeling confident that he is soaring straight toward the dizzy heights of fame, there is little hope for him; but when he falters, hardly daring to ask if he be one of the few blessed with that finer vision to whom alone the conception of true art is possible, then, and not until then, will the presiding Muse regard him with favor.

SHADES of Rousseau and Diaz! Watelin, the landscape painter, finds it necessary to write to the Paris journal, *Le Temps*, to denounce a proposed mutilation of the forest of Fontainebleau by running macadamized roads through it.

STILL-LIFE PAINTING IN OILS.

I.—DEAD GAME.

BESIDES fruit—to which in my previous articles in *The Art Amateur* I have confined my remarks—there is a wealth of beautiful objects continually presenting their claims to observation, and challenging the admiration of the still-life painter. None of these, perhaps, if properly treated, afford material for more interesting pictures than dead game, concerning the painting of which let me now give a few practical hints.



TIMOLÉON LOBRICHON. DRAWN BY HIMSELF.

For a small canvas, representing one species of game only, the simplest, easiest, and most attractive method of composition is to be had by hanging up the models by the feet against an old wall of gray-white plaster, the rougher the better, as the difference in quality and the contrast in technique make an admirable foil to the smooth, fluffy touch necessary in the representation of feathers or fur. And then the cast shadow is of infinite value, by its relief giving the object a semblance of reality that, even to the artistically educated eye, is sometimes deceptive. If it be desirable to represent the subject lying on a table, regularity, by all means,



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should be avoided. As a foil to the game, and to add interest and variety to the picture, some hard object of graceful form should be introduced, such as a vase or pitcher.

Quail and partridges are rather difficult to paint on account of the broken character of the colors; yet by close observation and repeated trials success can be attained. It would be almost useless to attempt an explanation here of my method of representing such objects, as it would not be practically intelligible. All birds of plain, unbroken plumage, such as the wild pigeon, robin, field lark and blackbird, offer much greater facilities to the young artist. The wild pigeon, perhaps, would prove to the amateur among the least difficult. He must first be sure that his drawing is correct, as he will probably find that more difficult of attainment than the coloring. The wild pigeon is exceedingly graceful, with much beauty of line, and gives one the idea of a blooded race-horse of the highest pedigree, and, of course, it will not do to lose this important characteristic by bungling, incorrect drawing.

The colors necessary are few and simple, consisting of white, black, raw umber, yellow ochre, burnt Sienna, and a little madder lake. If the birds are to be represented hanging against a wall, secure to a string one leg of each bird, allowing the other to hang down naturally. Arrange them in as easy and natural a position as possible. One bird should be two or three inches lower than the other, and the wings should not be allowed to cling to the body, especially the outside wing. If it has become stiff, pull it out until it relaxes somewhat of its rigidity and is disposed to drop away from the body. See that the heads do not hang in the same line and position. Strict attention to all these seemingly trifling matters will be found by the student of great importance as he progresses.

When the birds are hung up they should swing out from the background so far that only a portion of them touches, barely sufficient to arrest the inclination to revolve. This will give a broader cast shadow and a more transparent one, as a greater amount of light will get behind the birds than otherwise would. Great care should be exercised in painting the neck of the male bird, particularly, as the gradations from the darker tones of ruddy brown and purple to the lightest, where they melt away into the white of the breast, are very delicate. If the subject is hanging in such a light that the eye catches the prismatic tones on the neck, so much the better; these should be put in with a few deft after-touches.

Snipe and woodcock make good subjects, and are easily painted after being correctly drawn.

Perhaps the least difficult of all this class of subjects, for a beginner, would be blackbirds. The red-winged starling makes a beautiful bit of color.

Now let us investigate for a while the pictorial aspects of larger game. Take, for example, the wild turkey. Although large, and gorgeous in color, when in full plumage, and likely to produce a feeling of distrust in the powers of one who has never assailed so apparently formidable a subject before, yet, in reality, there is

no occasion for fear, as it will be found he is not so dangerous as he appears. There exists one annoying circumstance in the way of an easy, graceful pose for a

turbed. When this is successfully accomplished, there are few more inviting subjects to claim the skill of the painter of still-life.

If proper attention be paid to the way in which the light should fall upon the subject, the effect will be gorgeous: golden bronze banded with jetty black, with hues of green, violet and lilac glinting here and there; the great red wattles, the pimply neck flecked with purple, all contribute to a lustrous whole difficult to surpass in the entire range of still-life. The fan-like tail should be partially spread, not, however, so much as to give it a stiff, set appearance.

Aside from the colors used for producing the prismatic tints, the palette should be very simple—say yellow ochre, burnt Sienna, raw umber, Vandyck brown, black and white. For the prismatic hues, green, rose madder and blue.

In painting an object so large, in order to make it interesting and picturesque, some effort at composition will be necessary; some accessories must be introduced to ease off, as it were, so great a bulk. An old basket with fruit, a pheasant or two, or some other game birds, might be thrown in with good results.

There are numerous other members of the feathered and furry tribes inhabiting our fields and the deep recesses of the unbroken forests which make fine subjects for artistic effort. Deer, rabbits, squirrels, all paint well; but to render hair properly requires much study and long practice, and it is next to impossible to give, in writing, such an intelligible or tangible idea to the amateur as would be of service to him. One practical lesson under the eye of a master would give him more insight into the *modus operandi* than a quire of written matter.

In a former article I referred to the fact that many still-life painters introduce into their works representations of living insects, reptiles, and similar small objects with good effect. Besides this, in large canvases we not infrequently see birds and beasts, belonging both to wild and domestic life, pressed into service.

A picture by the noted French painter, Couder, in the Corcoran Art Gallery, at Washington, represents an overturned vase of roses and a conscience-stricken cat slinking off with every evidence of abject fear in her swelling tail and widely distended orbs, at the havoc she has wrought. One would suppose the animal, so well represented, would detract from the importance of the flowers. Not so, however; the vase of roses is the principal, to which Miss Puss is secondary. And, to take an example from the old masters, there is in Baltimore a large canvas of fruit and flowers, by Van Huysum, into which is introduced a beautiful little spaniel, which though perfectly in view and remarkably well painted, yet, like every well-behaved dog, does not intrude himself upon the observation of the spectator, but patiently waits until he is noticed. Squirrels are frequently seen helping themselves to the nuts upon the dessert-table, and parrots playing havoc on my lady's dressing-table. I dare say some of my readers will re-

member a gigantic still-life picture by Monginot, in the French department of paintings in the Centennial Exposition, in which a party of monkeys have invaded



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thus rendering the subject unfit for pictorial representation. He must therefore be placed in some other position, so that the plumage may not be ruffled or dis-

a luxurious apartment, hung with gorgeous draperies and ornamented with costly faience and bric-à-brac. Some misunderstanding has led to war, and a terrific combat is raging, to the destruction of the many rare and beautiful objects around. The floor is strewn with the wreck, and a cat sneaks away under cover of a curtain.

A. J. H. WAY.

FLOWER PAINTING IN WATER COLORS.

I.—COLORS AND COMBINATIONS.

WATER colors can be bought in tubes, like oil colors, in whole cakes or half cakes, in pans or in half pans. These last are called moist colors, and only require a wet brush to rub off easily. The hard cakes must be ground upon a plate or palette. The price of cakes, pans and tubes is about the same. For the common colors, whole cakes, pans and tubes, the price is 25 cents; half size, 13 cents. The pans and cakes are of English manufacture, the tubes of French and German. If your colors are moist, which are decidedly to be recommended, take off the tinfoil and the layer of paper from the pan, and write the name on the bottom in ink, lest you forget it before you become familiar with the color.

The principal colors for flower painting are:

Gamboge,	Rose Madder,
Yellow Ochre,	Carmine,
Indian Yellow,	Crimson Lake,
Burnt Sienna,	New Blue,
Vandyck Brown,	Antwerp Blue,
White (in tube),	Black,
Vermilion,	Light Red.

These fourteen colors, when combined, give very good effects. All except four cost 25 cents a large cake, or pan or tube. Pink Madder costs 75 cents a cake; Carmine, 75 cents; Crimson Lake, 45 cents; Indian Yellow, 50 cents. There are others that would do even the beginner good service. There are greens already made, and purples. Hooker's Green, No. 1, is especially good, and costs 25 cents.

Here is another list which can be added to the first, but is not intended to supersede it. All the colors are valuable, and greater breadth can be reached with them:

Blue Black,	Cadmium,
Aureolin,	Lemon Yellow,
Raw Umber,	Raw Sienna,
Burnt Umber,	Hooker's Green, No. 1,
Brown Pink,	Mauve,
Terre Verte,	Brown Madder,
Sap Green,	Cobalt.

If Rose Madder is too expensive, use a thin wash of Crimson Lake.

New Blue or Cobalt combined with Rose Madder or Crimson Lake makes a delicate Lilac. Mauve in thin washes gives a Lilac also, but it is generally too blue, and requires pink with it. Mauve with Carmine or Crimson Lake or Brown Madder gives a Royal Purple. But Mauve must be carefully handled. It is an aniline color, and no amount of washing will erase it from the paper; therefore, use it thinly. [It being fugitive, we should say, do not use it at all.—ED. A. A.]

Carmine and Vandyck Brown give a rich dark red for shading red flowers. The effect is the same as Brown Madder.

Antwerp Blue, New Blue, and Cobalt mixed with Gamboge, Indian Yellow, Yellow Ochre, Burnt Sienna, Vandyck Brown, Aureolin, Raw Umber, Brown Pink, Raw Sienna, and Lemon Yellow make all shades of green for foliage in landscapes or leaves for flowers. Hooker's Green, No. 1, combined with all the light yellows is useful for delicate greens.

Burnt Sienna is a warm red brown, good for shading yellows. Combined with Blue, makes Gray.

Vermilion is a bright Scarlet. Mixed with Carmine, makes a deeper and more brilliant Red.

Light Red shaded with Vandyck Brown, for bricks and tiles. This color is invaluable for grays in foliage, as well as flowers.

Gamboge is a delicate greenish yellow. Combines with Blues, or Browns, or Reds.

Yellow Ochre is a dull yellow, especially good for grays, or for greens in foregrounds.

Indian Yellow is a brilliant color. Combines with Blues for Greens; lights up Browns and Reds.

Lemon Yellow is a pale yellow for delicate flowers, and with Black shades them.

Raw Sienna is much like Indian Yellow, though not so bright. Combines in the same way.

Vandyck Brown is a rich warm brown. With Antwerp Blue makes a deep green.

Aureolin is a brilliant yellow of greenish tone.

Terre Verte is a gray green, especially valuable for distances, or the under sides of leaves.

Sap Green is a warm, rich color.

Brown Pink is a transparent bright greenish yellow, excellent for washing over Greens that are too blue; by the addition of Burnt Sienna, Gamboge or Crimson Lake gives good foreground foliage.

Burnt Umber and Raw Umber are good in foliage and in Grays.

Cadmium is a brilliant orange; with Vermilion makes Orange Red. When added to your list of colors, you will wonder you have been without it. It is not mentioned in the first list because it is expensive, and nearly the same effect can be gained with Vermilion and Gamboge, or Indian Yellow.

A good Olive Green can be made with Antwerp Blue, Gamboge, and Vermilion; and Olive Brown with Gamboge and Vandyck Brown.

There are several colors which, combined, make grays for backgrounds; for instance:

Brown Madder, New Blue, and any of the Yellows; Burnt Sienna and Antwerp Blue, Yellow Ochre, Light Red, and New Blue; Vandyck Brown and New Blue, Light Red, New Blue, and Gamboge; Yellow Ochre, Rose Madder, and Cobalt; Brown Madder and Cobalt. These combinations are not, however, delicate enough for shading flowers. Yellow flowers, if very light colored, can be shaded with Lemon Yellow and Black. If dark yellow, with Vermilion, Gamboge, Indian Yellow, Light Red, and Raw Sienna.

Grays for pink flowers can be made of Rose Madder and Black or Crimson Lake and Black, or Rose Madder and Emerald Green. (Emerald Green has not before been mentioned. It is not a necessary color, though much used by the French artists, especially in decorative work.)

Blue flowers can be shaded with any other blue than the lightest tint on the flowers, a little Rose Madder and Black added.

Lilac or Purple flowers, shaded with self-color Mauve, Crimson Lake, Carmine, New Blue and Black added.

A very delicate gray can be made with Yellow Ochre, Light Red, and New Blue; or with Aureolin, Cobalt, and Rose Madder. Either of these are excellent for white flowers. Allow the yellows to predominate in the shading of white flowers. The tendency is to make them too cold.

II.—PREPARATION FOR WORK.

If the sheet paper is used and you have drawing tacks, fasten it at the four corners to the drawing-board, after cutting to the size desired. If you have no tacks, use common small tacks, or the paper can be gummed at the extreme edge to the board. In this case, cut the paper one inch larger all round than the drawing to be made. Gum the extreme edge only. Wet the whole surface of the paper with a clean rag after it is gummed to the board. Wait until it is dry, and it will be perfectly smooth. If it is smooth without the water, there is no need of applying it. If you use a sketching-block, hold it in position on your knee if large enough, leaning against the table at one end; if not, fasten on your drawing-board.

Be seated so that the light will fall over your left shoulder, from one window only. If there are other windows in the room, darken them. If you can close the lower part and receive the light from the upper panes, your shadows will be clearer and deeper.

Place two bowls of clean water at your right hand, your colors, sponge, blotting-paper, and piece of moist bread also; your brushes and a fine pointed pencil within reach.

A china plate makes a very good palette. If the color is hard, wet the end, and rub off the color on the palette. Put as many colors on the palette as you expect to use. A little will answer of some kinds, but more of those that are used the most. If the colors are moist, in pans, a wet brush will remove as much as you require. The object in putting a portion of color on the palette is, that by doing so you can vary the tint as often as you choose. This is especially valuable to beginners, who by adopting this plan will soon know the various shades of color produced by combinations. It will only be by practice and careful observation that you will notice the beauties of light and shade. But you will be surprised to find how rapidly your eye will become

educated to detect even the delicate shades upon a white flower.

The simplest thing you can paint is a single flower. Having placed one in as natural a position as possible, draw the outline with care. Indicate the various folds with light lines, but do not shade them with the pencil. The ability to do this will come much sooner with practice than most persons suppose. The most accurate imitation in drawing, as well as color, is the first thing to be gained. "We must be able to put everything we see in nature into a picture before we venture to leave anything out," one writer says. It is best in coloring from nature never to draw more than can be finished at one sitting; because flowers, even in water, fade very soon. When gathering wild flowers to paint, carry with you to the fields a small bottle filled with water, and place the flowers in it immediately. This is the best way to preserve flowers at all times, if you intend to copy them. The heat of the hand is sure to wilt them; while the neck of the bottle clasps, it does not crowd them. The narrow-mouthed vial is also excellent to hold the flower to be painted. Having learned how to paint one flower or leaf, you can add a second or third, still in the vial, for you will thus get a freer, more natural bouquet.

III.—METHODS OF WORK.

There are two methods of using water colors—the English and the French. The first is that more used in this country, and better adapted to amateurs, especially those who are beginning to study flowers.

Having drawn the outline of the flower to be painted, select from your palette the lightest tint of color to be used. Wet the brush slightly and take enough paint upon it to spread over the whole flower, beginning at the upper left-hand corner, moving the brush toward the centre. Do not in any case turn your paper to accommodate your stroke—rather move your hand to accomplish this. Beginners generally use all the color in the brush at one stroke. In so doing, by taking a fresh brushful a decided line of a darker tint is left on the drawing. Nothing can change this if allowed to dry. Should this mistake be made while the drawing is wet, fill the brush with water enough to flow over the whole surface, and the paint already on the paper will flow evenly over the part. Fresh color must be taken frequently, so that no difference in the first tint is perceived. When this first wash is dry it can receive any number of tints desired.

Shadows seem to be so blended with the color of the flower as to be insensibly lost. To produce this effect, after shading, while still wet, wash the whole flower, shadow and all, with a very little of the clean water.

The darkest shadows can then be worked up when the painting is perfectly dry. After it has dried over night you will be surprised to find your painting look faded. It, however, only requires the shadows strengthened or deepened. Remember, *you cannot make a darker tint lighter* except by the addition of white, and then it will have lost its beauty. As soon as you put white with any color, you destroy the transparency which is the chief charm in water-color painting. On tinted paper the addition of white with all the colors used is absolutely necessary to cover the color of the paper. But we are talking now of white paper.

Do not allow the paints to run together on the plate. The delicate tints of flowers can be ruined by a little of any other color. In mixing two or three colors, take a fresh place on the palette or another plate for the purpose.

In painting white flowers, wash in the shadows, leaving the paper for the high lights, or lightest parts.

Let the strokes of your brush in a flower be toward its centre; in a leaf follow the veining from the centre of the leaf toward the sides; but never make a decided, regular veining, or you will have a good copy of a poor chromo card. Do not make a decided stroke to represent the veins; rather produce this by the shading. In very marked leaves, let the first tint be the vein in the centre, and shade from it. *But if you are far enough from your copy, you will not see many veins.* Half close your eyes, notice the shading in your leaf, and try to copy it exactly. Leaves are more difficult than flowers, and require careful study.

When your painting is nearly finished, rise, and making a funnel with both hands, look through with one or both eyes. In this way you shut out other objects in the room, and you will find that you will be able to judge of the colors of your flowers much better.